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ST. LOUIS'S INITIATIVE IN AMERICAN SCULPTURE-COLLECTING

St. Louis has been doing for American sculpture what has never been done before, collecting a representative array of works by living sculptors.



THE DUCHESS
By J. C. Strauss

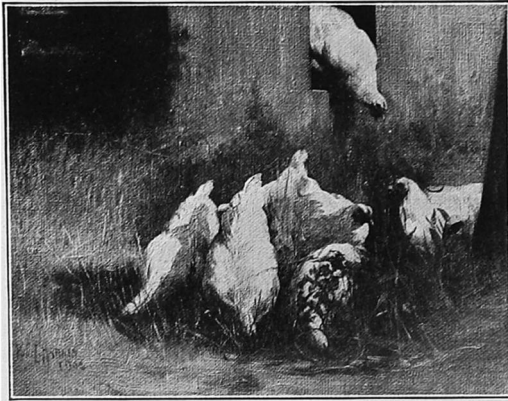
The Art Museum itself is a legacy of the Louisiana Purchase Exposition, one of the finest buildings having been intentionally erected of permanent materials to serve the city as a house of art. At the close of the fair, a good many sculptures prepared for the exhibition were turned over to the museum, while others were bought. Bronzes and marbles by native sculptors have been purchased when procurable, and in the cases of notable pieces erected in other cities, permission has been obtained to make casts.

Already St. Louis has a larger and more complete collection of the kind than any other city. Evidently, the directors believe in

being the first on the field so as to get the pick before other museums shall follow suit and the best things become difficult to find at moderate cost. The St. Louis collection will be more valuable to art students who wish to know what is being done in sculpture to-day, than to the general public, although for the public, also, it will not be amiss to learn the progress of sculpture on this side of the Atlantic, which is quite notable.

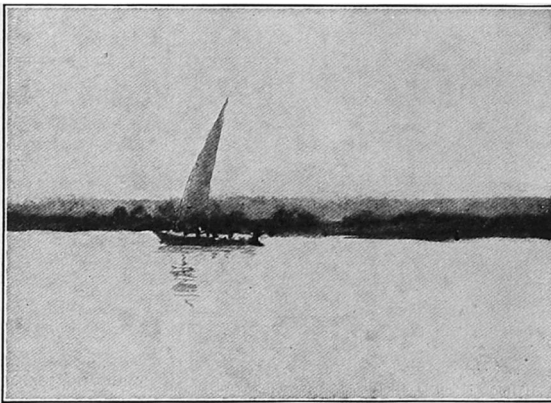
It is for the sculptors' guild, however, to express their appreciation of

this collection, for it cannot fail to encourage a wider use of sculpture for private as well as public needs than has been the case hitherto. It is a worthy sequel to the generous employment of decorative statuary about the grounds and on the buildings of the recent fair. Sculpture, even more than painting, is difficult to teach in the art schools, which have practically taken the place of the old apprentice system



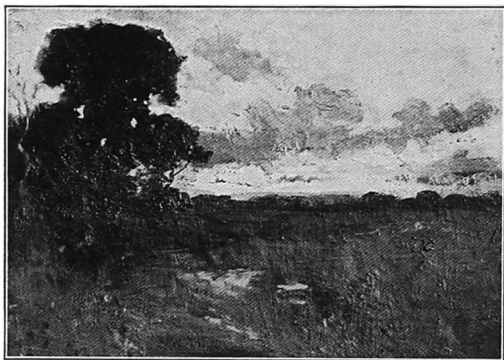
THE BARNYARD
By Paul E. Harney

in the education of artists. Short as the time was, and hasty as the work performed during the period before the opening of the St. Louis Fair, that crowded railway building in Hoboken where the statues for St. Louis were enlarged proved a capital school for young sculptors, and one that is not likely to be seen again for some time to come. It taught the very things that no art school and few sculptor's studies can teach—the way to look at big monumental work, as well as how to set up large groups and adjust two or more figures in a group so as to prove a harmonious whole.



SUNSET AT ANCIENT THEBES (EGYPT)
By Holmes Smith

Expositions of the kind we have had at Chicago, Buffalo, and St. Louis are further aids to our sculptors, for they have held object-lessons in the planing of statuary in gardens, on terraces, within arches and arcades, pools and cascades. Unfortunately, there had been far too little time allowed for



EVENING
By Tom P. Barnett

arranging such exhibitions; but the very mistakes which were so obvious at these grand, perhaps too grand, fairs have been instructive also.

Certainly, neither private grounds nor the ateliers of masters, least of all the art schools, could even suggest such examples. The art school, in good truth, is still an unsolved problem for modern times, since it usually

claims to do too much for a student, and actually does too little. At the best, it is a makeshift in which young men and women are taught the elements of technique. Art schools must give place to something much more effective, such as a colony of studios near a working museum where masters and pupils are engaged in the actual production of works of art.

Perhaps the ultimate aim at St. Louis is some such matter as this, and meantime the museum is being fitted out with the necessary collections. The only notable but absurdly exaggerated movement in modern sculpture is that led by Auguste Rodin, the late Meunier, and other sculptors who sympathize with an extreme departure from firm outline and tight modeling and throw themselves into the opposition, as we have seen the painters do.

The movement has its echoes over here, notably in the work of George Barnard, Charles Lopez, Gutzon and Solon Borglum, and among certain of the laughable Secession sculptors of Vienna, Munich, and Berlin. For some kinds of sculpture, this technique is fairly good, but there is need of all a master's wisdom to confine it to just what few of the impressionists can compass. Yet it lends variety to sculpture,



AUTUMN
By Arthur Mitchell

and cannot fail, in the long run, to strengthen it, however it may bring to naught a number of artists who practice without thoroughly understanding it.

The tendency is like the parallel movement of Art Nouveau in architecture, which has helped to break up formality and the dull repetition of accepted styles, but produces horrible monstrosities in the hands of the great majority of architects who have become fascinated by it without thoroughly realizing its limitations. We have seen just the same thing in painting, where the practitioners of "vibratory" or "luminist" brushwork do not reserve this method to subjects suitable to it, but try to force all kinds of subjects into its form.

The results are that many people scoff at the principle, when fault lies with the artist who has not thoroughly understood its purpose and scope. As the demand for monumental sculpture and decorative sculpture swells and the list of sculptors increases in the United States, there

is greater need than ever of variety in technique and the expression of personal character—a need which the future will have to supply.

Our sculptors are no longer built on one model, but show a far greater scale of individuality than ever before. The public, however, does not encourage good sculpture, because it does little to educate itself in this branch of art by owning small sculptures. The latter are not altogether ignored, of course; but, relatively to other things in the way of art for the household, the demand is insignificant. Ugly furniture is always in great demand at prices which show that buyers need not find the cost of wooden, bronze, or marble statuary alarming. It is not the price of good bronzes that keeps our sculptors poor, but the scarcity of connoisseurs.

HARRY L. ZEISS.



THE GYPSY GIRL
By Bertha Hewit Woolrych